



COURSE SYLLABUS

Course: **CLASSICAL SPANISH ART**

COURSE DATA

Degree	Diploma in Humanities and Global Challenges
Academic Year	2024-25
Credits	6
Course type	Elective
Department	International Relations
Language of instruction	English
Name and email of instructor	Ana Trujillo Dennis ana.trujillo@comillas.edu

SHORT DESCRIPTION

Art is not only a cultural production but also a social and historical manifestation of culture. Learning about Spanish art also enhances our knowledge about the development of the history of Spain and the transformation of its society and culture throughout history.

This course is an introductory survey of the essential aspects of Spanish Art throughout history, from the 15th to the late 19th century. The course will focus mainly on painting, but other art manifestations will be addressed.

Throughout the course students will acquire a general understanding and vocabulary of art and develop their own critical thinking regarding artistic inquiry and aesthetic enjoyment.

CONTENTS AND STRUCTURE

TOPIC 1: Introduction to the course

TOPIC 2: Arts of the 15th and 16th centuries. Hispano-Flemish and Renaissance Art

TOPIC 3: El Greco

TOPIC 4: Art of the 17th century. The Baroque

TOPIC 5: Diego Velázquez

TOPIC 6: The 18th century. Rococo and Neoclassicism

TOPIC 7: Francisco Goya

TOPIC 8: Art of the 19th century

TOPIC 9: Joaquín Sorolla

METHODOLOGY

The course will be structured as follows:

1. Theoretical background provided by the teacher in class (PPT presentations, videos)
2. In class activities: case studies, artwork analysis, group work and informal presentations, questionnaires, debates

Throughout the course students will have to carry out independent learning activities: preparing for classes in advance: readings, or doing any specific activity indicated by the teacher.

ASSESSMENT AND GRADING

Specific instructions about assignments will be given at the beginning of the course.

Assessment type	Assessment criteria	Percentage
EXAMS	Final exam	50%
GROUP PROJECT	Collaborative project (designing an online exhibition. Class presentation)	20%
INDIVIDUAL PROJECT	Research essay (topic announced at the beginning of course)	15%
CLASS PARTICIPATION	Class attendance; active participation; class preparation; attitude.	15%

- Committing any serious academic misconduct, such as **plagiarism** of previously published material, or **copying** in the exam or any other graded activity, **will imply not being able to pass the course in the ordinary assessment period.**
- At the beginning of the term the professor will announce the office hours for the course. Tutorials are an essential part of the development of the course, and

students may attend tutorials during the course within those office times, but it is recommended that they are arranged in advance with the professor.

- Any non-face-to-face learning activity that requires the submission of an assignment/document, etc. will be submitted by the student through Moodle, always in PDF format.
- To be able to take the final exam, students must not have missed **more than one third of the classes without justification**. If this requirement is not met, the student may lose the right to be assessed both in the ordinary and extraordinary assessment period (art. 93-1 of the General Regulations). Failure to attend to the first hour of a two-hour lecture, means having missed the whole session in terms of attendance, regardless of whether the student attends the second hour.

STUDENT WORKLOAD (in hours)

CONTACT HOURS	OUTSIDE CLASSROOM	OVERALL
60	90	150

READING LIST / RELEVANT REFERENCES

GENERAL TEXTS:

Moffit, J. (2011). *The Arts in Spain*. London: Thames and Hudson. (Available for loan in Comillas library)

Brown, J. (1991). *Painting in Spain 1500-1700*. New Haven and London: Yale University Press. (Available for loan at:

<https://archive.org/details/paintinginspain10000brow/page/n7/mode/1up>)

Tomlinson, J. (1997). *From El Greco To Goya*. New York: Harry N. Abrams. (Available for loan at: https://archive.org/details/fromelgrecotogoy0000toml_n5w0/mode/2up)

COMPLEMENTARY BIBLIOGRAPHY:

Abrantes, R. (1999). *Arte español para extranjeros*. Guipuzcoa: Nerea.

Álvarez Lopera, J. (1992). *Maestros modernos del museo Thyssen-Bornemisza*. Tomo II. Madrid: Fundación Colección Thyssen-Bornemisza.

Berger, J. (1982). *Ways of Seeing*. London: Penguin Books.

Bozal, V. (1994). *Goya y el gusto moderno*. Madrid: Alianza Forma.

Bozal, V. (1996). *Goya*. Madrid: Alianza.

Brown, J. (1986). *Velázquez, pintor y cortesano*. Madrid: Alianza.

Brown, J. (1990). *La Edad de Oro de la Pintura Española*. Madrid: Nerea.

Brown, J. (2003). *A Palace for a King: The Buen Retiro Palace and the court of Philip IV*. New Haven and London: Yale University.

Buendía, J. R. (1994). *El Prado: colecciones de pintura*. Barcelona, Madrid: Lunweg.

Buendía, J. R. (1996). *La España imperial: Renacimiento y Humanismo*. Barcelona: Planeta.

Almarcha, E. Martínez-Burgos, P. y Sainz E. (Eds.). *El Greco 2014: memoria del IV centenario*. Toledo: Fundación El Greco 2014; La Fábrica

Gombrich, E. (1981). *Historia del Arte*. Madrid: Alianza Editorial.

Hooper, J. (2006). *The New Spaniards*. London: Penguin Books.

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- Museo Nacional del Prado. (2007). *100 obras maestras del Museo Nacional del Prado*. Madrid: Mediasat Group.
- Morales y Marín, J. L. (1994). *Pintura en España: 1750-1808*. Madrid: Cátedra.
- Nieto Alcaide, V., Aznar Almazán, S. y Soto Caba, V. (1994). *Historia del Arte*. Madrid: Nerea.
- Pérez Fernández, J. M. (2004). *Spain in Perspective: an introduction to its history, art, and culture*. Granada: Editorial Universidad de Granada.
- Pérez Sánchez, A. E. (1993). *De pintura y pintores: la configuración de los modelos visuales en la Pintura española*. Madrid: Alianza.
- Pérez Sánchez, A. E. (1996). *El siglo de oro: el sentimiento del Barroco*. Barcelona: Planeta, Lunwerg.
- Pons-Sorolla, B. (2001). *Joaquín Sorolla: vida y obra*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico.
- Tomlinson, J. A. (1993). *Goya en el crepúsculo del Siglo de las Luces*. Madrid: Cátedra.
- Tomlinson, J. A. (1993). *Francisco de Goya. Los cartones para tapices y los comienzos de su carrera en la corte de Madrid*. Madrid: Cátedra.
- Stoichita, V. (1996). *El ojo místico: pintura y visión religiosa en el Siglo de Oro español*. Madrid: Alianza Editorial.
- Valdivieso, E. (1996). *La época de las revoluciones: de Goya a la modernidad*. Barcelona: Planeta.
- Viñuales González, J. (1993). *Arte del siglo XIX (para estudiosos a distancia)*. Madrid: UNED.
- Williams, Mark. (2010). *The Story of Spain*. Málaga: Santana Books
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